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pated endings of nouns and adjectives, or 35.8%; 78 apocopated endings of prepositions, or 33.2%; 64 endings of adverbial prefixes, or 27.2%; and 9 endings of verbs, or 3.8%. Further, in the first 10 pages of the text there are 302 words retaining an unaccented vowel. These include all the words in which later an unaccented *e* might be expected to disappear. To be compared with these are 50 shortened forms, or 14.2%. From page 34 to 43 there are found 300 long forms, to be compared with 41 shortened, or 12%; and in the last 10 pages, 266 long and 58 shortened, or 17.9%. The average of the three passages is 14.7%.

From the above word-lists and percentages it can be seen that, contrary to the statements of Paul and Behaghel, apocope and syncope appear in the language to a considerable extent at the beginning of the eleventh century and that by the middle of the century, even before the weakening of the vowels to short *e* was general, apocope and syncope were quite common. Especially is this true of the inflectional endings of nouns and adjectives.

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#### AN INSTANCE OF THE FIFTEEN SIGNS OF JUDGMENT IN SHAKESPEARE

Mr. A. W. Verity, in his edition of *Hamlet*, has again called attention to Hunter's suggestion that the portents in *Julius Caesar*, II, ii, 17-24, and *Hamlet*, I, i, 115-20, were derived from a passage in Lucan's *Pharsalia* (I, 526-85), of which the first book was translated by Christopher Marlowe and published in 1600 and 1601. Yet the passage referred to by Hunter, even when supplemented with omens from Plutarch's account of Caesar's death, does not furnish satisfactory parallels for several important details in Shakespeare's list of portents,—namely, those of men groaning in mor-

tal anguish, of yawning graves,<sup>1</sup> of warriors in the clouds, and of dews or rains of blood.

Holinshed, on the other hand, records as many of the Shakespearean portents as Lucan does. For besides the frequent mention of wonders in sun, moon, and stars, the *Chronicles*<sup>2</sup> contain repeated descriptions of bloody dews (5:134, 162, 480) and of warriors in the clouds (2:35; 3:535; 5:117, 205)—both of which, as has been noted above, are omitted by Lucan. They tell also of mysterious resoundings of arms (3:535; 3:178, 205) and of an inexplicable outcry and sudden death of cattle in the fields (5:212), which resemble pretty closely the portents in *Julius Caesar*, II, ii, 22-23. But the writer of this note does not find in the *Chronicles* anything which corresponds to Shakespeare's yawning graves, whelping lion, groaning, dying men, or wandering, wailing ghosts.

Now the character of these omissions in both instances and the dramatist's specific mention of Doomsday suggest that possibly some writing in doomsday literature may contain all the portents employed here by Shakespeare. In that case the similar phenomena in Holinshed are doubtless to be ascribed to the same source. The analysis which follows is intended to show that the Anglo-Norman version of the *Fifteen Signs of Judgment*,<sup>3</sup> beginning

Oiez, seignor, comunement  
Dunt Nostre-Seignor nus reprent,

which the author of *Cursor Mundi* has translated into Middle English (ll. 22461-710), unlike any source previously suggested, affords a

<sup>1</sup> Although Hunter says that a portent of yawning graves occurs in the passage cited from Lucan, it is difficult to determine exactly to what he refers. Nothing more significant is to be found there than common-place earthquake phenomena and the misty appearing out of the ground of the shades of Marius and Sulla. It should be noticed also that the signs in Lucan portend Caesar's entrance upon the dictatorship and not, as Hunter states, Caesar's death.

<sup>2</sup> Citations are to Holinshed's *Chronicles of England, Scotland, and Ireland*, London, 1807 and 1808.

<sup>3</sup> Text to be found printed with Victor Luzarche's *Adam*, Tours, 1854.

single origin for all, or certainly all but one, of Shakespeare's portents and, conversely, that the Shakespearean passages show traces of ten of the fifteen signs.

This twelfth century poem Nölle<sup>4</sup> has selected as typical of the last of the five classes into which he divides the many versions of the Fifteen Signs—a tradition which in various forms had, as Nölle shows, a long-continued and widespread currency, developing and holding vogue contemporaneously with the old theology. That this tradition was partially incorporated by Holinshed in the *Chronicles* is corroborative evidence of its survival in Shakespeare's day. Though Shakespeare may have been unacquainted with this particular poem, he must have come in contact with some version of the *Fifteen Signs* belonging to the class of which this poem is the type.

The bloody rain in *Sign* 1 of the French poem,

Del ciel cherra pluie sanglante,  
Ne quidez pas que jo vos mente;  
Tote terre en iert colorée,  
Mult avra ci aspre rosée. (ll. 68–71.)

appears in *Hamlet* I, i, 117, where mention is made of "dews of blood," and in *Julius Caesar* II, ii, 19–21,

Fierce fiery warriors fought upon the clouds,  
In ranks and squadrons and right form of war,  
Which drizzl'd blood upon the Capitol.

To *Sign* 2, which in part reads

Car del ciel cherront les estoilles:  
Ço iert une de ses merveilles.  
Nule n'iert tant bien fichie  
Qui à cel jor del ciel ne chie  
E corront si tost desor terre,  
Come foldre, quant ele deserre.  
Dessus ces monz irront corant,  
Come grant lermes espendant,  
E nequedont mot ne dirront. (ll. 84–92.)

the first part of the same line 117 in *Hamlet* corresponds,

As stars with trains of fire.

<sup>4</sup>P. B. B., VI, 413–76.

Similarly the phenomenon described in *Sign* 3,

Que le soleiel que vos veez,  
Serra plus nair que nole haire,  
Iço ne vos fet pas atraire;  
Car le soleil, en droit middi,  
Verra le pople tant merci  
E que ja gote ne verront  
Icil qui à cel jor serront. (ll. 102, 108–113.)

is represented in the next line in *Hamlet* (118) in the phrase,

Disasters in the sun,

and *Sign* 4,

Car la lune, que tant est bele  
Al cheif del mois, quant est novele,  
Serra mué en vermeil sanc  
E en color semblable à fane.  
Mult près de terre descendra,  
Mès mult poi i demorera;  
Corant vendra droit à la mer. (ll. 128–134.)

has a parallel in the two lines and a half immediately following the remark about the sun,

And the moist star  
Upon whose influence Neptune's empire stands  
Was sick almost to doomsday with eclipse.  
(*Hamlet*, I, i, 118–120.)

*Sign* 5 tells of the fear which is to seize all beasts,

Car trestotes les mues bestes  
Vers le ciel torneront lor testes.  
A Deu voldront merci crier,  
Mès eles ne porront parler. (ll. 146–149.)

In *Julius Caesar* II, ii, 23, Shakespeare has represented limited disturbances in the brute creation,

Horses did neigh.

To *Signs* 6, 7, 8, and 9, which describe a leveling of the hills, a rising and falling of trees, an upheaval of the sea, and a volubility of the rivers, Shakespeare has nothing to correspond; but *Sign* 10 describes the opening of the earth and the issuing forth of the inhabi-

tants of hell, who in a long lament of ten lines cry piteously to be reinstated in their first abode,

Car il verra le ciel partir  
E si porra la terre oïr  
Braire molt anguissement,  
E crierà: 'Rois Dex, jo fent'  
Lors avront cil d'emfer clarté,  
E serront toit esponté.  
Toit s'en istrunt fors li diable;  
Saint Pol le dist, n'est pas fable.  
Or escutez qu'il avront. (ll. 230-238.)

and closely resembles

And ghosts did shriek and squeal about the streets.  
(*J. C.*, II, ii, 24.)

And the sheeted dead  
Did squeak and gibber in the Roman streets.  
(*Hamlet*, I, i, 115-116.)

*Sign 11,*

Li venz vendront de totes pars,  
E sufferont tant dorement,  
L'un contre l'autre fierement,  
Que de la terre depeccherunt;  
De son siege la giteront;  
Les novels morz giteront fors,  
Par l'eir emporteront les cors  
Tot les ferront ferir ensemble. (ll. 251-258.)

becomes in *Julius Caesar*, II, ii, 18

And graves have yawn'd, and yielded up their dead.

and in *Hamlet*, I, i, 115

The graves stood tenantless.

*Sign 12*, which gives a description of the woful state of men in the Last Day, when they shall cry to God in their final terrible moments,

Le ciel serra reclos ariere,  
Done n'i avra nuls qui ne quiere  
L'un vers l'autre sovent conseil.  
Chescons dirra: 'Mult me merveil  
Com nos potim ici ester  
Qant tote rien venra finer.'  
E crierunt merci au Roi  
Qui tote mesure ad en soi;  
Quant li angle potir avront,  
Li peccheor, las! que frunt? (ll. 284-293.)

is duplicated in Shakespeare's terse expression,

And dying men did groan. (*J. C.*, II, ii, 23.)

*Sign 13*, which describes the battle of stones with its great detonations,

Car totes les pieres qui sunt  
E desos terre par tot le mond  
E desus terre e desuz  
Ede ci qu'a abisme ès fonz,  
Commenceront une bataille  
(Ne quidez pas que jo vos faille),  
E s'entre-ferront mult forment,  
Come foldre quant ele descent.  
Mult se ferront a grant proeche. (ll. 302-310.)

yields in Shakespeare

The noise of battle hurtled in the air.  
(*J. C.*, II, ii, 22.)

*Sign 14*, the last sign of which there is a trace in Shakespeare's list of portents, gives us the picture of great armies of clouds—a favorite portent, as we discovered, with Holinshed.

Li XIII iert mult mals  
A tot le mond comonals  
De nois, de gresliz e d'orez,  
De mervellos tempestez  
Lors vendront foldres e esclairs,  
Trestot en troublera li eirs  
Les mues, qui corent si tost;  
D'eles ferront un grant host;  
Droit a la mer irront fuiant  
E mult fort tempeste demenant. (ll. 314-323.)

This is paralleled in Shakespeare by

Fierce fiery warriors fought upon the clouds,  
In ranks and squadrons and right form of war.  
(*J. C.*, II, ii, 19-20.)

There is now left without a parallel in the Shakespeare passages, only the item

A lioness hath whelped in the streets.  
(*J. C.*, II, ii, 17.)

and there is in the French poem nothing exactly like it. But in *Sign 1*, there follows immediately after the lines which describe the bloody dews, a weird phenomenon that pertains to pregnancy among humans, which is of interest in this connection,

Li enfant qui nez ne serront,  
 Dedenz les ventres crieront  
 Od clere voiz mult haltement:  
 'Merci, Rois-Deu omnipotent!  
 Ja, Sire, ne querrom nestre  
 Mielz voldrium-nos nient estre,  
 Que nasquisum à icel jor  
 Que tote rien soeffre dolor.' (ll. 72-79.)

That this part of the tradition may in time have become altered so as to refer to beasts, seems not impossible, since as early as Geoffrey of Monmouth (*Prophecies of Merlin*, Chapter 3) a prophecy that beasts will infest cities is found associated with *Sign* 1.

There are, then, good grounds for attributing the portents in *Hamlet* I, i, 115-20 and *Julius Caesar* II, ii, 17-24 to a mediaeval Christian source instead of to Lucan; for the foregoing list of parallels and Shakespeare's mention of Doomsday, present sufficient evidence that these two passages, regardless of any relationship they may bear to the portents in Holinshed, constitute an instance of the *Fifteen Signs of Judgment* belonging to Nölle's fifth class. Doubtless those who attended the theatre in Shakespeare's day understood these allusions and were duly impressed by them because of the continued popular reverence for the doomsday tradition.

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## THE IMPERFECT SUBJUNCTIVE IN PROVENÇAL

That the imperfect subjunctive was one of the earliest verb-forms to disappear in Vulgar Latin has long been among the most generally accepted doctrines of Romance linguistics. Diez<sup>1</sup> characterized it as "überall erloschen". Foth, however, in his article "Die Verschiebung lateinischer Tempora in den romanischen Sprachen,"<sup>2</sup> showed that it has been preserved to this day in the Logudorian dialect of Sardinia, in forms like *kantare*, *kantere*. Foth's

conclusions were accepted, but the Sardinian forms were looked upon as isolated exceptions. The early disappearance of the imperfect subjunctive continued to be regarded as an indubitable fact. Such is the teaching, for instance, of Meyer-Lübke<sup>3</sup> and Grandgent.<sup>4</sup> Bourciez<sup>5</sup> is less affirmative. He insists on the gradual character of its disappearance and hints that traces of the form may still be found in the Roumanian conditional *ar cînta*.

Lately a sharp attack on the prevailing doctrine has been made by Gamillscheg in his "Studien zur Vorgeschichte einer romanischen Tempuslehre",<sup>6</sup> who adduces substantial reasons for believing that the imperfect subjunctive was preserved much longer than is generally supposed. According to him, the form appears in Low Latin texts and documents from all parts of "Romania", though its functions were often usurped by the pluperfect, which became in time the general Romance equivalent. These Low Latin forms may be possibly interpreted as due to classical influence, as the tense of course was never forgotten in the schools. But Gamillscheg<sup>7</sup> shows that, especially in Italy and the Iberian peninsula, its use is so abundant and so wide-spread and is found in documents of such a "vulgar" character that this explanation is hardly admissible. Furthermore, there are found in many early Italian texts a variety of forms in *-are*, *-ere*, *-iere*, *-ire*, which in usage correspond quite closely to the imperfect subjunctive. Gamillscheg thinks that they are, in fact, survivals of this tense. This view has been disputed,<sup>8</sup> and it is possible to interpret many of these forms as infinitives; but I do not believe that the syntax permits such an interpretation for all. Gamillscheg likewise proves<sup>9</sup> that the imperfect subjunctive was constantly used in Low Latin texts of Spain and Portugal, and this enables him to give a new and convincing

<sup>1</sup> *Rom. Gram.*, II, 297.

<sup>2</sup> *Introduction to Vulgar Latin*, 53.

<sup>3</sup> *Éléments de linguistique romane*, 79.

<sup>4</sup> *Sitzungsberichte der K. A. W.*, Bd. 172, Vienna, 1913.

<sup>5</sup> *Op. cit.*, p. 204 ff.

<sup>6</sup> See *ASNS.*, 1913, p. 474.

<sup>7</sup> *Op. cit.*, p. 263 ff.

<sup>1</sup> *Rom. Gram.*, II, 117.

<sup>2</sup> *Rom. Studien*, II, 243 ff.